

# Trapped in Toyland

Words and Music by Paul Gilbert,  
Jeff Martin and Russ Parrish



Tune down one whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D

Moderately fast Rock ♩ = 160

1st Verse

Intro

(Piano)

E5

*Ω*

Yeah,

yeah. \_\_\_\_\_

Twen - ty

long —

years

rid - in'

\*Gtr. 1

(Approx. 20 sec.)

*f* *dist. tone*

\*Doubled by 2nd gtr. throughout

\*Lead vocal doubled an octave lower till solo

N.C.

E5

some - bod - y's coat - tails. \_\_\_\_\_

Watch the

*sl.*

P.M. .... 4

*sl.*

N.C.

ver - min go by through a heav - y coat of chain mail. \_\_\_\_\_

*sl.*

*sl.*

A5

So ya wan - na change the world but ya still can't de - cide

P.M. .... 4

sl.

N.C.

E5

it. They can take a - way the cash but a

P.M. .... 4

sl.

### Half time feel

F#

fool's got his pride. Ev - 'ry - one must kneel be - fore the man,

P.M. P.M. P.M. P.M. P.M. .... 4

sl.

A5

Chorus  
N.C.

lead - er of the band. Trapped in toy -

P.M. P.M. P.M. P.M. P.M. .... 4

sl.

Rhy. Fig. 1

sl.

(end half time feel)

land. \_\_\_\_\_

(end Rhy. Fig. 1)

P.M. P.M. *sl.* *sl.* P.M. *sl.* P.M. P.M. *sl.* *sl.*

7 6 (6) 7 6 4 3 4 3 4 6 7 6 (6) 7 6 4  
5 0 4 4 5 4 2 1 2 0 1 2 4 0 5 0 4 4 5 4 2  
0 0 *sl.* *sl.* *sl.* *sl.*

2nd Verse  
N.C.

E5

Twen - ty - odd years since you heard "Rev - o - lu - tion". \_\_\_\_\_

P.M. .... 4

0 3 0 1 2 0 (0) 2 1 0 3 0 0 (0) 0 0 4 2 2 2 0

N.C.

E5

Feed - ing your fears \_\_\_\_\_ with psy - cho - log - i - cal pol - lu - tion. \_\_\_\_\_

*sl.* P.M. .... 4

(0) 0 0 4 2 2 2 0 *sl.* 0 3 0 1 2 0 (0) 2 1 0 3 0 0 (0) 0 0 4 2 2 2 0

N.C.

Ev - 'ry - bod - y in the world try to

*sl.*

(0) 0 0 4 2 2 2 0 *sl.* 0 3 0 1 2 0





1/4 A.H. 1/4 (15ma) 1/4

P P H P

2 0 2 2 0 2 9 0 7 5 7 5 5 5 7 5 5 7 5 7 5 7 5

P A.H. pitch: D H P

Full P sl.

Full P sl.

7 5 7 9 7 9 9 10 (10) 8 9 7 9 (9) 12 14 12 14 14 14

sl.

Full 1/4 (Gtr. II out)

Full 1/4

14 14 14 12 14 14 12 14 14 12 15 15 15 15 12 14 14

Half time feel  
N.C.

Toy Toy land. land. land.

Rhy. Fill 1 (Gtr. I) (end Rhy. Fill 1)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 7 5 0 3 5 5 0 3 0 3 5 3 2 0 2 2 0 0 0

1.2. E5 3. E5

(end half time feel) N.C.

Toy Toy Toy

sl. P.M. P.M. P.M.

0 7 5 0 3 5 0 5

sl.

land.  
land.  
land.

E5

P.M. P.M. P.M. P.M. P.M.

3rd Verse

Well, it seems like years since an - y - bod - y knew your name.

\*Lead voc. doubled an octave lower till indicated

sl.

N.C.

E5

And you're drown - in' in your tears but it's

N.C.

A5

all just the same. And it

sl.

seems such a waste for a man with such pride.

A.H.: Full (15ma)

A.H.: Full

1

2 2 0

2 2 0

0 5 5

0 3 0 1 2 0

But it's ob - vi - ous re - al - i - ty is eat - in' out your in - sides.

Syc - o - phants, — as - so - ci - ates and press men read the up - per hand. —

Ev - 'ry - one — must kneel be - fore the man,



A5

lead - er of the band.

P.M. P.M. P.M. P.M.

sl.

Chorus / Outro  
w/Rhy. Fig. 1 (3 times)  
N.C.

Trapped in toy land.

Trapped in toy land.

sl.

w/Rhy. Fill 1

w/Rhy. Fig. 1 (3 times)

Trapped in toy land.

Trapped in toy land.

sl.

Gtr. II

8va

1/2 1/2 1/2

Full P

3 3

sl. P

w/wah as filter

1/2 1/2 1/2

Full P

(17) 17 (17) 15

17 15

16 16 14 12

14

(14) (14)

sl.

Trapped in toy land.

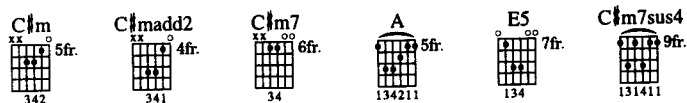
Trapped in toy land.

sl.



# Take Cover

Words and Music by Andre Pessis,  
Eric Martin and Paul Gilbert



Moderate Rock ♩ = 108

Intro (Drums) 4

N.C. Riff A (Gtr. I)

*f* *dist. tone*

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

(end Riff A)

Harm. *sl.*

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

Harm. *sl.*

\*N.C.(A5) Riff B1 (kybds. arr. for gtr.)

(B5) (C#5) 1. (E5) 2.

(end Riff B1)

Riff B (Gtrs. I & \*\*II)

(end Riff B)

P.M. .... 4

\*Chord names in parentheses implied by bass (throughout)  
 \*\*Acous.

1st Verse  
 w/Riffs B & B1 (both 4 times)  
 N.C.(A5)

(B5) (C#5)

Words in my mouth some one

(E5) (A5) (B5)

told me \_\_\_\_\_ to say. \_\_\_\_\_ They go un - spo - ken, \_\_\_\_\_ my

(C#5) Gtr. I substitute Fill 1 (Resume Riff B) (A5) (B5)

mind gets in the way. I hold \_\_\_\_\_ my \_\_\_\_\_ tongue.

(C#5) (E5) (A5)

Save \_\_\_\_\_ my, \_\_\_\_\_ save \_\_\_\_\_ my \_\_\_\_\_ soul. \_\_\_\_\_ True to \_\_\_\_\_ my -

(B5) (C#5)

self and stay \_\_\_\_\_ gold. \_\_\_\_\_

Pre-chorus  
w/Riffs B & B1 (both 2 times)  
N.C.(F#5)

(A5)

Some - times \_\_\_\_\_ you got - ta pull the plug, \_\_\_\_\_ some - where \_\_\_\_\_ a lit - tle place to crawl. -

(F#5)

Love me \_\_\_\_\_ for who I am. \_\_\_\_\_ It

(D5)

does - n't have \_\_\_\_\_ to be \_\_\_\_\_ like this \_\_\_\_\_ for an or - di - nar - y man. \_\_\_\_\_ I wan - na take cov -

Fill 1

P.M. ....

Chorus  
w/ Riff A  
w/ Riffs B (Gtr. II) & B1 (both 1½ times)

N.C.(A5)

Gtr. I substitute Fill 2  
(B5)

(Resume Riff A)  
(C#5)

er, take cov - er from you. — Wake -

(E5)

(A5)

(B5)

(Gtr. II & kybds. out)

— me when- it's o - ver. Take cov - er, I wan- na take cov - er — from you. —

N.C.

C#m7

— me when- it's o - ver. Take cov - er, I wan- na take cov - er — from you. —

Gtr. I

— me when- it's o - ver. Take cov - er, I wan- na take cov - er — from you. —

2nd Verse  
w/ Riffs B & B1 (both 2 times)

N.C.(A5)

(B5)

(C#5)

(E5)

Sold all — my — dreams, watched them — all dis - ap - pear. —

(A5)

(B5)

(C#5)

— I've spilled- my blood. No one — seems to care. 'Cause —

Pre-chorus  
w/ Riff B & B1 (both 2 times)

N.C.(F#5)

(A5)

some - times — you got - ta pull the plug, — some - where — a lit - tle place to crawl. —

(F#5)

Love me — for who I am. —

Fill 2

Love me — for who I am. —

(D5)

How long do— I have— to go— to make you un - der - stand? I wan - na take cov -

Chorus  
w/Riff A  
w/Riffs B (Gtr. II) & B1 (both 1½ times)

N.C.(A5) Gtr. I substitute Fill 2 (B5) (Resume Riff A) (C#5)

er, take cov - er from you. Wake—

(E5) (A5) (B5) (Gtr. II & kybds. out)

— me when- it's o - ver. Take cov - er, I wan - na take cov - er from you. —

N.C.

Gtr. I

sl. P.M. P.M.

Interlude  
C#m C#madd2 C#m C#m7 A

\*Gtr. II

sl. sl. sl. sl.

\*Doubled w/rhythmic variations ad lib by additional elec. gtr. w/dist. tone (next 9 bars only)

E5 C#m C#madd2 C#m C#m7

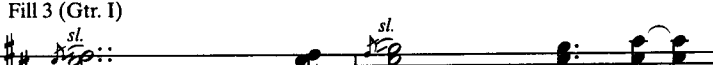
Ah. Ah.

sl. sl.

sl.

A E5 C#m7/sus4 (Gtr. II out)

Fill 3 (Gtr. I)



sl.

sl.

Bkgd. Voc. Fill 1



Ah. \_\_\_\_\_

Outro  
w/Riffs B & B1 (till end)  
N.C.(C#5)

\*Gtr. I is two gtrs. arr. for one till end.  
\*\*For next 10 bars only, let notes on 2nd stg. ring.

\*Played by additional gtr.

*sl. sl.*

## Ab.



The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, ending with a slurred eighth note marked 'sl'. The bottom staff is a single-line bass staff with a common time signature (C). It contains a sequence of numbers (12, 9, 9, 11, 9, 9, 9, 9, 11, 9, 9, 12, 9, 9, 9) representing fret positions, with a final '0' at the end of the second measure, also marked with a 'sl' (slide) instruction.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bottom staff is a bass line consisting of numbers (2, 0, 0, 4, 0, 5, 0, 0, 4, 0, 0, 2, 4, 0, 0, 0, 2, 0, 0, 4, 0, 0, 5, 0, 0, 7, 0, 0, 7, 0, 0) placed below the staff lines. Above the bass line, there are letters 'H' and 'P' with curved lines connecting them, indicating specific notes or chords. The score is divided into two measures by a vertical bar line.

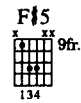
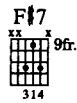
The musical notation for the 'P' exercise consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of eighth notes, each with a slur and a 'P' marking above it. The bottom staff is in bass clef and contains a series of eighth notes, each with a slur and a 'P' marking above it. The notation is designed to be played on a piano.

[illegible]

The musical score for "The Rose Tree" is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth notes, and then a series of quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth notes, and then a series of quarter notes. The score includes dynamic markings such as *sl.* (sforzando) and *Full* (forte), and a *Fade out* instruction at the end. The score is divided into measures by vertical bar lines.

# Jane Doe

Words and Music by Pat Torpey,  
Paul Gilbert and Billy Sheehan



Moderate Funk ♩ = 108

(Drums)

(Drums & bass)

N.C.(F#5)

Gtr. I

Intro

1st, 2nd Verses  
F#7

Esus#4

E

1. Can I ex - plain — it?      It's not an eas - y thing — to do.

2. See additional lyrics

*sl.* *sl.* *sl.* *sl.*

\*Vocal doubled an octave higher till end of Verse

F#7

Esus#4

E

A cryp - tic fas - ci - na - tion seems to get — me through. —

*sl.* *sl.* *sl.* *sl.*

F#7

Esus#4

E

A dark - ened stran - ger who left me full — of doubt, — she'd

*sl.* *sl.* *sl.* *sl.*

F#7

N.C.(E)

G9

A9

tell me that — she loved — me, then the lights — went out. —

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

*slight vib.* *sl.*

Chorus  
w/Rhy. Fig. 1 (Gtrs. I & II) (2 times)  
w/Bkgd. Voc. Fig. 1

What was her name, — where did she go? —

F#7 F#7sus2 E+ F7

The musical notation is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some notes beamed together. There are several ties and slurs. The notes correspond to the lyrics: 1.3. She slipped a - way a - gain, does an - y - bod - y know? 2. She slipped a - way with - out a trace, I still don't know.

{ 1.3. She slipped a - way a - gain, does an - y - bod - y know? 2. She slipped a - way with - out a trace, I still don't know. }

Gtrs. I & II (1st time Gtr. II out)

11 9 11

2 (2) 2 2 16

\*Don't pick. Strike stg. w/R.H. index finger over pickups.

Bkgd. Voc. Fig. 1

The musical notation for Bkgd. Voc. Fig. 1 consists of two staves. The top staff is for Jane and the bottom staff is for Doc. Both staves are in treble clef with a key signature of one sharp (F#). The music is in 4/4 time. Jane's part starts with a series of eighth notes (F#, G#, A#, B, C#, D#) followed by a quarter rest. Doc's part starts with a quarter note (F#), followed by a quarter rest, then a half note (F#) with a fermata, and finally a quarter note (F#) with a fermata. The notation includes various musical symbols such as notes, rests, and fermatas.

Jane

Doc. \_\_\_\_\_

Jane \_\_\_\_\_

Doc. \_\_\_\_\_ (w/delay repeats)

Bridge  
N.C.

There's no fault, no

blame. Love can twist the

brain. This picture lost its

frame. And John has lost his Jane. (1st time Gtr. II cont. in slashes)

To Coda

P.M. ....

Fret numbers: 2 0 2 2 2 3 2 4 2 0 | 3 4 4 0

Fret numbers: 2 0 2 2 2 3 2 4 2 0 | 3 4 4 0

Fret numbers: 2 0 2 2 2 3 2 4 2 0 | 3 4 4 0 1 2 2 0 10 11 11

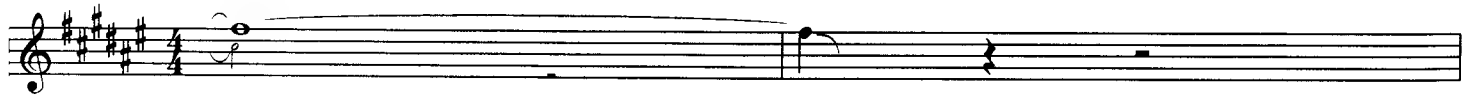
Guitar solo

Rhy. Fig. 2 (Gtr. II) .....

F#7

*sl.*

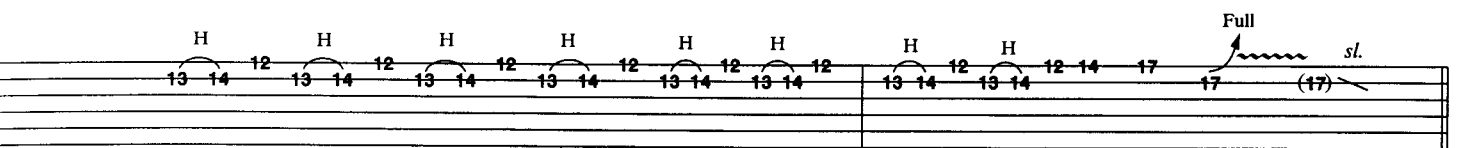
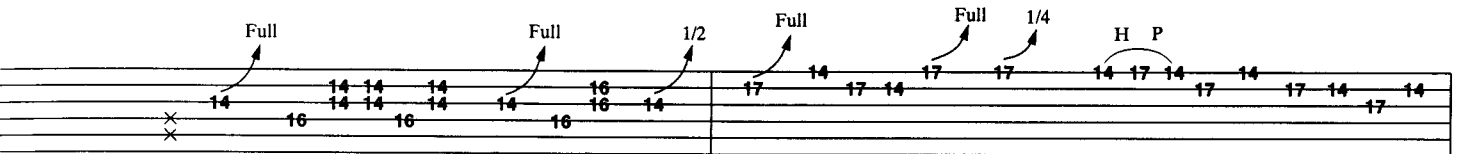
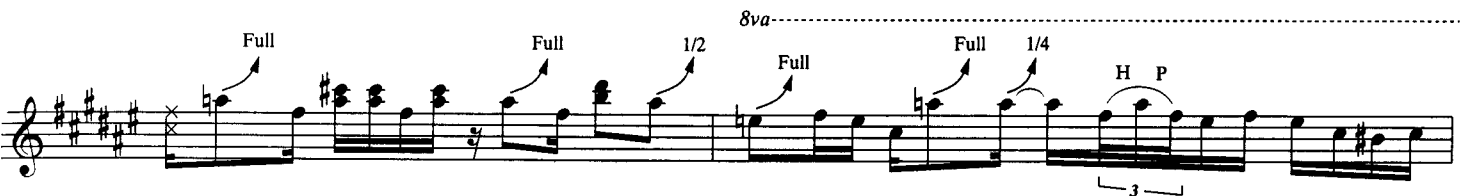
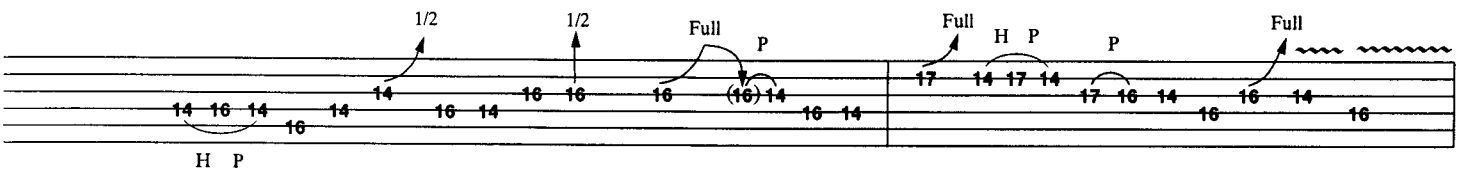
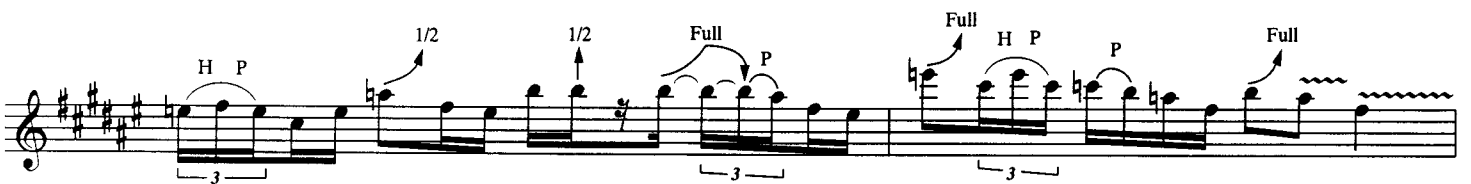
w/Rhy. Fig. 2 (7 times)



Gtr. I



w/wah as filter



F#5 (Gtr. II out) N.C.

Gtr. II *sl.*

What's her— name, what's her— name, what's her— name, what's her—

*loco*

*semi-harm.*

14 13 11 9 8 6 4 2

\*Vocal doubled an octave higher (next 5 bars only)

name, what's her— name, what's her— name, what's her— name, what's her—

1 4 2 1 4 2 0 4

D.S. (no repeat) al Coda

name? Hah!

*sl.*

*slight vib. (wah off)*

10 12 10 12 10 12 10 12

2

Coda F#5

*sl.*

11 11 9 9

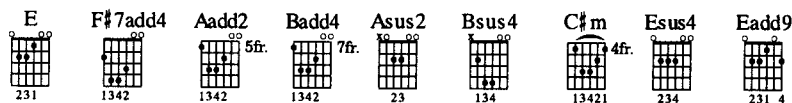
*sl.*

### Additional Lyrics

- Platonic whisper that makes me want to shout.  
Then she always disappears like a lady from Barclay House.  
Who is this woman, someone that I invent?  
I follow all night long like a bloodhound on a scent. (To Chorus)

# Goin' Where The Wind Blows

Words and Music by  
Eric Martin and Andre Pessis



Moderately ♩ = 108

1st, 2nd Verses

2nd time w/Fill 2

Asus2

1. Some - one said life is for — the tak - in'.  
2. See additional lyrics

\*Rhy. Fig. 1 (\*\*Gtr. I)

*mp* let ring

\*Play all rhy. figs. w/slight variations ad lib when repeated or recalled (throughout).

\*\*Two acous. gtrs. arr. for one

Asus2

Eadd9

Here I am — with my hand out, — wait - ing — for a ride. —

Fill 2 (Gtr. II)

Harm. — (Gtr. II out)

Harm. —

12 (12) (12)



E F#7add4 Eadd9 E Esus4 E

(end Rhy. Fig. 1)

\*Don't let ring sl. \*Don't let ring

w/Rhy. Fig. 1  
2nd time Gtr. II substitute Fill 3

Asus2 A

I've been liv - in' on my great ex - pec - ta - tions. What

Gtr. II

clean tone w/chorus let ring

Harm. Harm.

Asus2

good is it when I'm strand - ed here and the world just

12 12 (12) 12 12

Fill 3 Harm.

let ring

Harm.

7 7 (7) 7 7 12 12 (12)

Eadd9 E F#7add4 Eadd9 E

pass - es by?

Harm. (8va)

12 12

Gtr. (E) ⑥ open E 2fr. F# F#7add4 sl.

Where are the signs to

(12) / (12) 5 5 (5) 9 0 0 0

\*Substitute cue notes 2nd time.

Aadd2 Badd4 (cont. in notation) Chorus w/Fill 1 E A

help me get out of this place? If I should stum -

Rhy. Fig. 2 (Gtr. I) (cont. in Fill 1) sl.

9 9 9 10  
9 9 9 9  
7 7 11 0  
sl.

Fill 1 (Gtr. II) Harm. (Gtr. II out)

Harm.

7 7 12 12 (12)

\*Play 1st time only; 2nd time tacet

ble on my mo - ment in time, \_\_\_\_\_ how will I know? \_\_\_\_\_ (end Rhy. Fig. 2)

let ring...<sup>1</sup> \*T

w/Rhy. Fig. 2

E

A

C#m7sus4 C#m7 Bsus4 B Bsus4

If the sto - ry's writ - ten on my face, \_\_\_\_\_ does it show? -

Bsus4 B Asus2 Gtr. I Bsus4 C#m

Am I strong e - nough to walk on \_\_\_\_\_ wa -

ter, smart e - nough to come in out of the rain? -

Asus2 Bsus4 C#m

Or am I a fool \_\_\_\_\_ go - in' where the wind blows, -

E Badd4 Aadd2 (end Rhy. Fig. 3) E Badd4 Aadd2

Rhy. Fig. 3

where the wind blows? -

Gtr. III (acous.) H H \*

H H

12 12 12 12 10 (10) 9 11 9 9 11 9 12 12 12 12 10 (10) 9 11 9 9 11 9 \*

\*Let fade over next bar (both times).  
(Gtr. III is then out.)



Bsus4 H P E Asus2 sl. P  
 7 5 7 5 4 5 7 5 4 4 4 9 7 5  
 sl.

4 5 5 5 9 10 6 4

C#m7 Bsus4 Am I strong e -  
 (Gtr. III out)  
 sl. H H  
 3 3  
 sl. 7 9 7 9 7 9 7  
 (Gtr. IV out)  
 sl. H H  
 3 3  
 sl. 7 9 7 9 7 9 8

Chorus/Outro Gtr. I Asus2 Bsus4 C#m  
 nough to walk on wa - ter, smart e - nough

Asus2      Bsus4      C#m      (cont. in notation)      Asus2

to come in out of the rain? \_\_\_\_\_ Or am I a fool \_\_\_\_\_

Gtr. I

sl.

0 0 2 2 0 (2) 0 sl.

A      Asus4      A      w/Rhy. Fig. 3 (6 times)      E      Badd4

go - in' where the wind blows, \_\_\_\_\_

Gtr. III

sl.

10 10 10 (10) 12 12 12 12 10  
9 9 9 9 9 9 9 9 9  
11 0 0 0 0 (11) 0

sl.

Aadd2      E      Badd4      w/Fill 5 (2 times)      Aadd2

where the wind blows? \_\_\_\_\_ Yeah.

H

sl.

H

(10) 9 11 9 0 11 9 12 12 12 12 10 (10) 9 11 9 11 13 11 9

Fill 5 (Gtr. II)

Harm. (8va)

Harm.

7 7 12 12 (12)

E Badd4 Aadd2 E Badd4

Yeah. Go -

H

H

(9) 12 12 12 12 10 (10) 9 11 9 11 9 12 12 12 12 10

Aadd2 E Badd4 Aadd2

in' where the wind blows. (La la la la la la. Yeah.

sl. sl. sl.

sl. sl.

(10) 9 11 9 11 13 11 9 (9) 12 12 12 12 10 (10) 9 11 9 11 13 13

w/\*Fill 5 (1st 3 bars only)

E Badd4 Aadd2 E Eadd9

Gtr. I

La la la la la, yeah.)—

sl. sl.

sl.

(13) 12 12 12 12 10 (10) 9 11 9 11 13 11 9 9 (9)

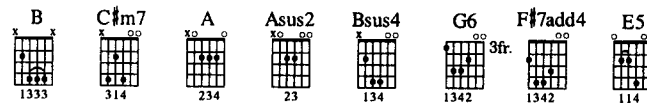
\*Last note held till end of song

### Additional Lyrics

- Here I sit, halfway to somewhere,  
Thinkin' 'bout what's in front of me  
And what I left behind.  
On my own, supposed to be so easy.  
Is this what I've been after  
Or have I lost my mind?  
Maybe this is my chance  
And it's comin' to take me away, yeah. (To Chorus)

# The Chain

Words and Music by  
Eric Martin and Andre Pessis



Slowly ♩ = 88

Intro

F#7add4

\*Gtr. I

A5

Esus2

*mf*  
clean tone w/chorus  
let ring-----

\*Two elec. gtrs. for one  
Doubled by Gtr. II (acous.) till Bridge

F#7add4

A

E5

H

let ring-----

let ring-----

sl.

1st Verse

F#7add4

A5

Esus2

F#7add4

I hear their voic - es in - side my\_ head\_ There's no de - ny - in' it's my

Rhy. Fig. 1

let ring-----

let ring-----





w/Riff A (1st 3 bars only)

A E5 Bm Dsus2 A E5

Does ev - 'ry - thing stay the same — or will I break the chain? —

(end Rhy. Fig. 2)

H P H P

F#7add4 E5 F#7add4

Rhy. Fig. 3

let ring.....

2nd Verse w/Rhy. Fig. 1 F#7add4

Gtr. I substitute Rhy. Fill 1 A5 Esus2

A E5

Se - crets, e - mo - tions and wounds con - cealed. —

(end Rhy. Fig. 3)

H let ring... sl.

Rhy. Fill 1

let ring.....

F#7add4

A

E5

F#7add4

Spir - its are bro - ken, the deep - est scars— that nev - er heal. They'll be back, hand - ed down from

w/Rhy. Fill 2  
Dsus2

A5

Esus2

fa - ther to son,

a clos - et full of skel - e - tons.\_\_\_\_\_

**Chorus**  
w/\*Rhy. Fig. 2 and Riff A

A

E5

Bm

Dsi

E5

I've tak - en all I can stand, —  
\*Play w/slight variations ad lib when recalled (till end).

a - fraid of what kind of man—

w/Riff A (1st 3 bars only)

Bm

Dsus2

A

E5

I am. \_\_\_\_\_

Does ev - 'ry - thing stay the same—

Bm

Dsus2

A

E5

or will I break the chain? —

## Bridge

Gtr.  
II

C#m7

— And I will get by —

Gtr. I

let ring

**Rhy. Fill 2 (Gtr. I)**

A Asus2 Bsus4

with a lit - tle un - der - stand - ing.

G6 F#7add4

It's my own life af - ter all.

E5

Chorus  
w/Riff A (5 times) and \*Rhy. Fig. 2

A E5 Bm Dsus2 A E5

I've tak - en all I can stand, — a - fraid of what kind of man —

\*Gtr. II doubles Gtr. I till end.

Bm Dsus2 A E5 Bm Dsus2

I am. — Does ev - 'ry - thing stay the same —

A E5 w/Rhy. Fill 3 Bm Dsus2 w/Rhy. Fig. 2 A E5  
 or will I break the chain.— Yeah. I've tak - en all I can stand,—  
 Bm Dsus2 A E5 Bm Dsus2  
 a - fraid of what kind of man— I am.—  
 A E5 Bm Dsus2 A E5  
 Does ev - 'ry - thing stay the same— or will I break the chain,—  
 w/Rhy. Fill 3 w/Rhy. Fig. 2  
 Bm Dsus2 A E5 Bm Dsus2 A E5  
 — or will I break— the chain?— Ah.—  
 w/Riff A (1st 3 bars only)  
 Bm Dsus2 A E5 Bm Dsus2 A E5  
 Ah.— Will I break the chain?—  
 w/Rhy. Fig. 3 (2 times) w/Fill 1 F#7add4 E5 F#7add4 A E5  
 Ah.— Ah.—  
 F#7add4 w/Fill 1 E5 F#7add4  
 Ah.— ah.—  
 A E5 F#7add4 Gtr. I  
 Ah.—

Rhy. Fill 3 (Gtr. I)

let ring

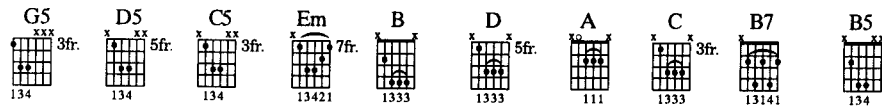
Fill 1 (mandolin arr. for gtr.)

8va—

trem. pick.

# Where do I fit in?

Words and Music by Paul Gilbert,  
Andre Pessis and Eric Martin



Slow Rock ♩ = 76

Intro G5 Gtr. I

*f* *dist. tone*

N.C. Full

1/2 P P

3 H P P P

(Vocal:) Huh!

\*Vib. refers to bent note only (throughout).

Rhy. Fig. 1 G5 (\*Gtr. II)

(end Rhy. Fig. 1)

Full

1/2 P P

3 H P P P

\*Dist. tone

1st Verse G5

Rhy. Fig. 2

Don't you col - or me by the way you paint - your pic - ture. Mm, -

D5

sl.

C5 G5

*sl.*

I'm hap - py just the way I am.

*Full*

*1/2*

*1/4*

*sl.*

*15*

*sl.*

w/Rhy. Fig. 2

G5 D5

It's been soaked— in - to my bones, a child un - der pres - sure. Yeah,—

*Full*

*sl.*

*sl.*

*Full*

*sl.*

*15*

*14*

*(14)*

*7*

*7*

*7*

*5*

*5*

*5*

*sl.*

*sl.*

*1*

*2*

*1*

C5 G5

I'm a bas - tard of the mas - ter plan,— yes, I am.

*Full*

*Full*

*P*

*P H P*

*sl.*

*Full*

*Full*

*P*

*P H P*

*sl.*

*5*

*5*

*5*

*5*

*5*

*5*

*5*

*5*

*2*

Chorus  
N.C.

D5

N.C.

D5

I wan - na live my life, don't wan - na live a lie.

Rhy. Fig. 3 (Gtrs. I & II)

N.C.

D5

Csus2

I hear my free - dom ring - in'.

w/Rhy. Fig. 1 (2 times)  
G5

Ev - 'ry - one's got a place, so where do I fit in? Yeah.

(end Rhy. Fig. 3) Gtr. I

\*When Rhy. Fig. 3 is recalled, let chord ring till end of bar.

Yeah, - but where do I fit in?

8va 1/2

1/2

1/2

1/2

10

15

17

15

17

15

17

10



**2nd Verse**  
**w/Rhy. Fig. 2 (2 times)**  
**G5**

Don't go sell-in' me a

D5

C5

dream you can't de - liv - er. — Like a dog in a cat suit, it's a poor dis - guise. —

sl.

7 7 7 10 11  
7 7 7 9 10  
5 5 5

sl.

5 5 5 (5)  
5 5 5 6  
5 5 5

sl.

The musical score consists of two systems. The first system shows the beginning of the piece with a treble clef, key signature of one sharp (F#), and a common time signature (C). The guitar part starts with a G5 chord indicated above the staff. The vocal melody begins with the lyrics "Strange lit - tle an - gels, a pa -". The second system continues the music, featuring various musical notations such as slurs, accents, and dynamic markings like "sl.". The guitar part includes fingerings (e.g., 5, 4, 3, 2) and techniques like "semi-harm. 1/4". The vocal part continues with the lyrics "The first Noel".

D5

C5

rade of saints— and sin - ners.— Uh,— greet - ings from the oth - er side.—

sl.

Full

hold bend

Full

sl.

Chorus  
w/Rhy. Fig. 3  
N.C.

D5

G5

Woh, yeah. — I wan - na live my life, —

Full P P H P P

Full Full P P H P P

P

N.C. D5 N.C. D5

uh, don't wan - na live — a lie. — I hear my free - dom ring -

Csus2

in'. Ev - 'ry - one's got a place, but where do I fit

w/Rhy. Fig. 1 (2 times)  
G5

in? Ha, ha. Yeah, — but where do I fit in? —

Full Full Full

Gtr. I

sl. sl. sl.

Yeah, yeah, yeah, yeah, yeah,

Full P Full P

sl. sl. sl. sl. sl.

3 3

12 14 12 14 12 14 (14) 12 14

Bridge  
Em  
Gtr. II

yeah. I was walk-in' on glass from a thou-sand bro-ken mir-rors.

B

sl.

D

A

I saw— my re-flec-tion— stare— me down.

P.M.

sl.

sl.

sl.

C

B7

And I tried to run, I was go-in' through— the mo-tions.

sl.

sl.

\*T let ring

\*T = thumb

C  
◇

B5 D5

P.M. grad. cresc.

I've got my feet on — sol - id ground. Yeah, yeah.

(Gtr. I out)

sl. P.M. grad. cresc. sl.

5 5 5 5 5 5 5 7 5 7 2 4 4 4 4 4 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5

9 9 9 9 5 7 5 5 7 5 2 4 4 4 4 4 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5

sl. sl.

D5

1 1/2

3

3

5

semi.-harm.

sl.

sl.

15 15 14 13 15 12 12 12 11 12 11 12 13 14 14 10 17 15 10 17 15

Chorus  
w/Rhy. Fig. 3 (1st 3 bars only)

N.C. D5 N.C. D5

Ow!

8va .....  
sl.

(Gtr. III out)

(18)

N.C. D5 w/Rhy. Fill 1 Csus2

I hear my free - dom ring - in' — Uh, huh, huh, —

w/Rhy. Fig. 3 N.C. D5 N.C. D5

— yeah, yeah, yeah, — I want the same as you, — ba - by. Take a walk in my

Rhy. Fill 1

Gtr. I

8va

1/2

sl.

Gtr. II

3/3

3/3

0/0

3/3

2

15

17

15

17

15

15

15

17

sl.

The musical score consists of three staves. The top staff is a vocal melody in treble clef with a key signature of one sharp (F#). It contains two phrases of lyrics: "Uh, but where do I fit in?—" and "Where do I, where do I fit in?—". The middle staff is a guitar accompaniment in treble clef, featuring chords and melodic lines. It includes performance markings such as "sl." (slide), "P.M." (pick up), and "H" (hammer-on). The bottom staff shows the guitar fretboard with fingerings indicated by numbers 0 through 7.



*Begin fade*

Uh, uh, uh, come on, pret - ty ba - by. Yeah.

Uh, where do I fit in? — Woo

hoo.

*Fade out*

hold bend



# If That's What It Takes

Words and Music by Eric Martin, Billy Sheehan,  
Pat Torpey, Andre Pessis and T. Fanucci

Moderately slow  $\text{♩} = 86$

Intro (Band tacet) Gtr. I

*mf* clean tone w/fingers

C7

H P

*sl.* let ring

H P

H P

Bb7 Bb7sus4 Bb7 N.C.(G7) A7 Cm

\*T = thumb

(Band in) 1st Verse \*C

Com - fort me - from a world where no one

*a tempo*

*sl.* w/pick

*sl.*

\*Throughout verses, chords implied by bass.

F C/E Dm

cares, where the words turn in - to cag - es

*sl.*

*sl.*

*sl.*

G C  
 and mem - o - ries cut like glass. I close my eyes -  
 H *sl.* 1/2 *sl.*  
 6 8 (7) (7) (8) 6 7 5 (5)

on you — and put the blame on my — self, — ba — by. Yeah.

H H H P slight vib. sl. let ring

5 5 5 (5) (5) 6 5 7 8

H H H P sl. H

[illegible]

Pre-chorus  
Am C

I've got to face— and tame— my de - mons. — It's so

Full *sl.*  
w/light dist. *sl.*  
Full *sl.*

let ring P.M.

Am C

hard to start o - ver— a - gain. — Yeah, I know. — Through

P.M. ....4

Am Cadd9 C G

tri - als and trib - u - la - tions, — sal - va - tion's like a long — lost

P.M. ....4 P.M. P.M.

Chorus  
F5 C G5

friend. — I'll — take back all of the hurt, — for your

let ring *sl.* *sl.* *sl.*

F C G5

love — I've tak - en for grant - ed. I'll do an - y - thing — to change, -

sl. H sl. P.M. H P

1 1 2 0 5 5 3 0 5 3 0 0

1 3 3 0 3 5 7 5 7 12 3

sl. H sl.

F C F C

if that's what it takes. Yeah. No use in pre - tend -

P.M. sl. sl. sl.

1 3 1 3 5 3 3 5 5 6 5 7 5 5 5 5

1 1 3 3 5 5 5 5 7 5 7 5 5 5 5

sl. sl.

2nd Verse C F

ing. Ain't no pride in it at all.

Full Fdbk. Full Fdbk.

8 8 5 5 8 7 (7) (7) 5 7

C/E Dm G

A cure for in - de - pend - ence is when you're stand -

H P Full H P sl. Full H P sl. sl.

5 7 5 7 (7) 5 7 5 4 5 5 7

sl.



Pre-chorus  
Am C

I see a dis - tant prom - ise of E - den,

let ring P.M. H

12 sl.

Am C Am

lift - ing my spir - it so — high. If I can break out of a cir -

Full P Full P

C G5 F

cle. — I'm gon - na kiss that car - ou - sel — good - bye - bye. — I'll —

H P.M. sl.

Chorus  
C G F

take back all of the hurt, — for your love — I've tak - en for grant -

let ring H P.M.

C G5 F

cd. I'll do an - y - thing - to change, - if that's what it takes, -

sl. H H sl. P.M. H P P.M. sl.

3 5 7 5 7 5 7 5 6 sl. 3 3 0 1 1 3 5 3

C5 F C

if that's what it takes. -

sl. H Full Full Full Full Full P P

sl. Full Full Full Full Full P

5 5 7 5 7 6 5 7 5 5 7 7 (7) 5 7 5 P

H P

Guitar solo

\*C Fdbk. F

Gtr. I sl. Full P Full

Fdbk. sl. Full P Full

5 (5) (5) 12 (12) 10 12 10 12

Gtr. II P Full Full P P

Full P Full P

3 6 5 7 5 7 7 (7) 5 7 5 3 5 (3) 5 7 5

P P Full P sl.

\*Chords implied by bass till end of solo.

C/E Dm

H P *sl.* H P P *Full*

13 10 12 10 (10) 5 6 5 7 5 7 (7)

H P  $\frac{1}{2}$  *sl.* H *Full* *Full* P

(5) 7 5 7 (7) 10 12 10 12 10 12 (12) 12 (12) 7 (7)

H

C

I've got to see the

H H *Full* P P *Full* P *Full* *sl.*

5 7 5 5 7 5 7 (7) 5 7 5 5 5 5

H H P *Full* *Full* *sl.*

5 7 5 17 19 17 19 (19) 17 20 19 (20) 19

*sl.*

(Gtr. II out)

Pre-chorus

Am C Am

prom - ise of E - den, lift - ing my spir - it so — high.

Gtr. I

let ring H P.M.

1 1 0 1 2 2 0 3 2 0 3 0 0 0 0 2 2 0 1 2 0

H



C Am

If I can break out of a cir -

Full P *sl.* *sl.*

5 7 (7) 5 7 5 7 5 7 9 9 9 9 0 1 2 0

C G5

cle, I'm gon - na kiss that car - ou - sel, gon - na

H H H

3 2 0 3 2 0 3 0 3 3 0 5 3 3 0

H

Fsus2 Chorus C

kiss it good - bye. I'll take back all of the hurt,

*sl.* *sl.* let ring

0 10 10 0 10 3 2 0 3 2 0 3

H

G5 F C

for your love I've tak - en for grant - ed. And I'll do

H P *sl.* H

0 0 3 0 3 3 2 0 2 3 3 5 3 5 5 5 5 5 5

1 3 5 5 5 5 5 5

*sl.*

G5 F C5 F

an - y - thing— to change, — ba - by, oh, — oh, — if that's what it takes..

H P

H P

P.M. sl.

H

C G5

Yeah. And I take — all the hurt, — for your

Full Full P P sl. sl.

Full Full P sl. sl.

P

\*Bkgd. vocals sing first 3½ bars of first Chorus (lead and harmony parts).

F C G5

love— I've— tak - en for grant - ed. I'll do an - y - thing— to change, —

sl. H sl. H P

sl. H P

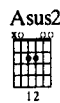
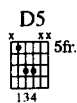
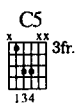
F C Fmaj7sus2 C

if that's what it takes, — if that's — what it takes, —

sl. rit.

# Out OF the Underground

Words and Music by  
Paul Gilbert



Moderate Rock ♩. = 90

N.C.(Em)  
Rhy. Fig. 1 (Gtr. I)

Intro (Drums) 2

*f* slight P.M. ....

0 0 0 0 3 3 3 3 5 5 5 5 6 6 6 6 7 7 7 7 5 (7)

slight P.M. ....

0 0 0 0 3 3 3 3 5 5 5 5 6 6 6 6 7 7 7 7 5 (7)

slight P.M. ....

0 0 0 0 3 3 3 3 5 5 5 5 6 6 6 6 7 7 7 7 5 (7) 0 0 0 0 3 3 3 3

A5 D5 G5 F5 (end Rhy. Fig. 1)

5 5 5 5 6 6 6 6 7 7 7 7 5 (7) 0 2 0 0 3 0 0 3 1

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains the following notes and rests: a quarter rest, a quarter note F#4, a quarter note G#4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, and a quarter rest.

Gtr. I *tr* 

P.M.-----

[illegible]

P.M. ....-1

5 4 7 3 4 5 6 7 5 3 2 2





(F#)

slight P.M. ....

7 0 7 6 0 7 7 0 9 0 7 7 0 6 0 7 7 0 9 0 7 7 0 6 0 7 7 0 9 0 7

(A)

7 0 7 6 0 7 7 0 9 0 11 0 10 9 0 11 0 12 0 10 11 0 10 9 0 11 0 12 0

(F#)

11 0 10 9 0 11 0 12 0 10 11 0 10 9 0 11 0 12 0 7 0 7 6 0 7 7 0 9 0 7

7 0 7 6 0 7 7 0 9 0 7 0 7 6 0 7 7 0 9 0 7 7 0 7 6 0 7 7 0 9 0

(F)

7 0 6 5 0 6 7 0 6 8 0 6 7 0 6 5 0 6 7 0 8 0

sl.

7 0 6 5 0 6 7 0 6 5 0 6 7 0 6 5 0 6 7 6 sl.



B5 *loco*      B $\flat$ 5      A5      N.C.

P.M. .... 4      P.M. .... 4      P.M. ....

4 3 2 6 7 5 5 7 6 5 4 7 3 4 5

2 1 0

Pre-Chorus  
w/Rhy. Fig. 2 (2 times)  
C5

Wis - dom is on - ly a

(Gtr. 1)

semi-harm. P.M. .... 4      P.M. ....

6 7 5 3 2 0      5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D5      C5

rel - a - tive ex - pe - ri - ence. Feel - ing is

P.M. .... 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D5

on - ly a rel - a - tive ex - pe - ri - ence.

P.M. .... 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

0 2



Chorus  
w/Rhy. Fig. 1 (2 times)  
N.C.(Em)

Life is a dream.

Not what it seems.

For the ob - scene. Out of the

un - der - ground.

A5 D5 G5 F5 N.C.(Em)

I don't be - lieve it. What does it

mean? Down where you reach a high - er

low. Out of the un - der - ground.

A5 D5 G5 F5

D.S. (w/repeat) al Coda

Coda

Play 4 times

(cont. in slashes)

sl.

slight P.M.

vib. w/bar

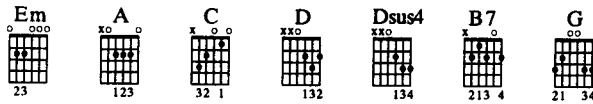
Fdbk. (8va)

Fdbk.

Fdbk. pitch: B

# Dancin' Right Into the Flame

Words and Music by Eric Martin,  
Billy Sheehan and Andre Pessis



Moderately ♩ = 95

Triplet feel (♩ = ♩ = ♩)

1st, 2nd Verses

Em

\*Gtr. I  
(acous.)

*mf*

N.C.

(Spoken:) One, two...

1. All a - lone —  
2. See additional lyrics

in the twi - light,

I'm a

\*Gtr. II (elec.)

*mf* clean tone  
let ring

\*2nd time, both gtrs. w/slight variations ad lib

C

D

Dsus4

D

Em

shad - ow in — the room. —

Time is my com - pan -

(cont. in notation)

A C B7

ion, — but it turned its back — too soon. —

H P H P

Pre-chorus

Am Bm7 Am Bm7 Am Bm7

Im - ag - i - na - tion — takes me an - y - where — I want to go, —

Gtrs. I & II

C D Em D C N.C.

oh. — But with my bal - le - ri - na, both of us lost in — a —

Chorus

Em C G5 D Em7 Csus2

love light — from an old — Ro - man can - dle. — Mid - night —

Rhy. Fig. 1 (end Rhy. Fig. 1) Rhy. Fig. 1A

let ring

G5 D Em C G5 D

won't be the same. When I close my eyes, we're danc - ing right in - to the —

(end Rhy. Fig. 1A)

1. w/Fill 1 C 3 flame. \_\_\_\_\_

2. w/Fill 1A C 3 flame. \_\_\_\_\_

(Gtr. I cont. in slashes) (Gtr. I cont. in slashes)

D Bridge C B7

Gtr. I ◇ My — mind — seems — to wan - der a - way — and

Gtr. II H 3 let ring

Fill 1 (\*Gtr. III)  
Harm. (Gtr. III out)

Harm.

\*Electric w/clean tone

Fill 1A (Gtr. III)  
Harm. (Gtr. III out)

Harm.

Em w/Fill 2 G C

play — me — like a fool, — yeah. — I — wish it could

B7 Em D (cont. in notation)

be — like the way it was — 'cause life can — be so cruel. — But with

Em D C N.C.

my bal - le - ri - na, I live in — a — dream — of a

Gtrs. I & II

Fill 2 (Gtr. III)

(Gtr. III out)

sl. 3 sl.

sl.

12 12 (12) 12 12 (12)

14 14

sl.

Chorus/Outro  
w/Rhy. Fig. 1

Em C G5 3 3 3 D w/Rhy. Fig. 1A Em7 Csus2

love light— from an old— Ro - man can - dle. Mid - night—

G5 3 D w/Rhy. Fill 1 Em 3 C G5 3 D 3

won't be the same. When I close my eyes, we're danc - ing right in - to the—

w/Rhy. Fig. 1A Em7 Csus2 G5 3 D 3 3 3 3 3

love light— from an old— Ro - man can - dle. (Ah, ooh.)

w/Rhy. Fig. 1 (1½ times) Em C G5 3 D Em 3 C

Mid - night— won't be the same. When I close my eyes, we're

G5 3 D w/Fill 1A (2 times) C 3

dan - cing right in - to the flame. Begin fade Fade out

Gtrs. I & II (Gtrs. I & II out)

let ring

3 2 2 0 0 1 0 2 3

Rhy. Fill 1 (Gtrs. I & II) 3

let ring

0 0 0 0 0 3 2

0 0 0 0 0 0 0

0 0 0 0 0 0 0

2 2 2 2 2 0 0

0 2 3 3 0 0 0

#### Additional Lyrics

2. The picture is fading  
Like a vision from my soul.  
Nothing left but a memory  
In the silver afterglow.

#### 2nd Pre-chorus:

She may be gone, but not forgotten  
Inside my heart, yeah.  
With my ballerina,  
Both of us lost in a... (To Chorus)

# Mama D.

Words and Music by  
Paul Gilbert



Drop D tuning:  
⑥ = D

Moderately ♩ = 136

Triplet feel (♩ =  $\frac{1}{3}$  ♩)

Intro

D Dsus2 D Dsus4 D

\*Rhy. Fig. 1 (\*\*Gtr. I)

*mf* let ring throughout

\*When recalled, Rhy. Fig. 1 includes slight variations ad lib.  
\*\*Acous.

Csus2 Cadd9

G/B Cadd9

D5 Dsus4 (end Rhy. Fig. 1) (Gtr. I out)

Gtr. II (elec.) (cont. in notation) *sl.*

\*Vol. knob swell.

N.C.(D)  
Rhy. Fig. 2 (Gtr. II)

Play 4 times  
G5 G#5 A5  
(end Rhy. Fig. 2)

The first system shows a guitar melody in treble clef with a key signature of one sharp (F#). It features a rhythmic figure of eighth notes with triplets. The bass line is in bass clef, showing a sequence of notes (0, 7, 0, 5, 7, 5) with a 'H' (half) note. The system ends with a chord progression: G5, G#5, and A5.

1st, 2nd Verses  
\*D5

The second system contains the first and second verses of the song. The vocal line is in treble clef, and the guitar accompaniment is in bass clef. The first verse lyrics are: "1. Ma - ma D. has a way dark of". The second verse lyrics are: "2. Ma - ma D. wears a dark brown". The guitar accompaniment includes a bass line with notes (0, 2, 0, 0, 0, 0) and a 'P.M.' (pedal point) marking. The system ends with a Cadd9 chord.

\*For 1st 10 bars of verses, bass plays D pedal.

The third system continues the verses. The vocal line is in treble clef, and the guitar accompaniment is in bass clef. The lyrics are: "fix - ing the hole sun. where the coat in the sun. And the". The guitar accompaniment includes a bass line with notes (2, 0, 0, 0, 0, 0) and a 'P.M.' (pedal point) marking. The system ends with a D5 chord.

The fourth system concludes the verses. The vocal line is in treble clef, and the guitar accompaniment is in bass clef. The lyrics are: "wa - ter in her runs eyes out burns my soul. When you light in her eyes burns so strong. And the". The guitar accompaniment includes a bass line with notes (2, 0, 0, 0, 0, 0) and a 'P.M.' (pedal point) marking. The system ends with a Cadd9 chord.



Cadd9                      G/B                      Bb6                      C

sing mel                      for me,                      save me,                      Ma - ma D. —  
 mel                      o - dy                      heals me,                      Ma - ma D. —

Chorus  
 w/Rhy. Fig. 2 (2 times)  
 N.C.(D)

Won't you please?                      My Ma - ma  
 Set me free,                      My Ma - ma

N.C.(D)

Yeah. Yeah.                      Yeah. Yeah.

N.C.                      Guitar solo  
 D                      Dsus4                      D                      Dsus4                      D/E  
 Gtr. III

w/slide & chorus

Rhy. Fill 1 (Gtr. II)                      Rhy. Fig. 3 (Gtrs. \*I & II)

Full                      Full                      Full                      Full

\*Gtr. I is doubled by elec. w/semi-clean tone for remainder of song.  
 \*\*T = thumb

Dsus4/E                      D                      B $\flat$ sus2

Gtr. I                      Gtrs. I & II

Gtr. II

T                      T

Fsus2                      Csus2

Gtr. I                      (end Rhy. Fig. 3)

Gtr. II

w/Rhy. Fig. 3

D      Dsus4                      D                      Dsus4      D/E                      Dsus4/E                      D/E

Ah,                      (Ah,



To Coda

w/Rhy. Fig. 4A  
D

N.C.

F5 G5

Might as well live it up, live it up, — yeah.

(Gtr. I cont. in Rhy. Fig. 4A) Rhy. Fig. 4 (Gtr. II)

D Full N.C. D Full

Full sl. 3 3 P P sl.

Full sl. Full sl.

10 (10) (10) 0 3 0 0 3 0 0 0 13 (13) (13) 0

P P P sl.

N.C. w/Rhy. Fig. 1 (1st 12 bars only)

(end Rhy. Fig. 4) D Rhy. Fill 2 Dsus2 D Dsus4 D (end Rhy. Fill 2) (Gtr. II out)

3 3 P P

3 0 3 0 3 0 2 3 0 2 3 0

Csus2 3 Cadd9 G/B Cadd9

Rhy. Fig. 4A (Gtr. I)

D N.C.

Play 3 times

3 3 P P

P P

2 5 2 0 2 0 2 3 0

# 3rd Verse

D Csus2 G/B

Ma - ma D. has a way of see - ing the

Gtr. I

H H

D Dsus4 D Csus2 G/B

truth through a lie, or just an ex -

D Dsus4 D Csus2

cuse, or a trag - e - dy.

G/B Bb6 C

Show me Ma - ma D.

Gtrs. I & II (Gtr. I out)

Chorus  
w/Rhy. Fig. 2 (4 times)  
N.C.(D)

What - cha see? My Ma - ma D. Yeah, - yeah. -

G5 G#5 A5 N.C.(D)

Sing for me Ma - ma.

G5 G#5 A5 N.C.(D) G5 G#5 A5

Please, - please, - please, - my, - my, - my - Ma-ma D.

N.C.(D) G5 G#5 A5 w/Rhy. Fill 1 D.S. al Coda

up, live it up, - live it up. - Yeah, - yeah. - Oh, -

Coda w/Rhy. Figs. 4 (1st 5 bars only) & 4A D N.C. w/Rhy. Fill 3 N.C.

oh, yeah. My Ma - ma D. My Ma - ma D.

Gtr. I D G5 G#5 A5 w/Rhy. Figs. 4 & 4A N.C. D N.C.

Ow!

D N.C. D Dsus2 D Dsus4 D Csus2 Cadd9

G/B Cadd9 D5 Dsus4 Gtr. I w/Rhy. Fill 4

Rhy. Fill 3 (Gtr. II)

Full sl. Full sl.

P P sl.

10 17 (10) (17) (10) (17)

Rhy. Fill 4 (Gtr. III)

w/slide & \*chorus

12 12 12 (12) (12) (12)

\*As chord is sustained, gradually decrease speed of chorus.

Words and Music by Pat Torpey,  
Eric Martin and Billy Sheehan



N.C.

\*Gtr. I plays upper voice and Gtr. II plays lower voice, except for beat one, which is played by both gtrs. (next 4 bars only).

\*Clean tone (next 8 bars only)

G5 D A5 D G5 D

(How can they fool us to - day?) Hold\_ your head up high. Laugh till you cry\_



(cont. in notation)

To Coda

A5 D G5 D E7#9

an - y - way. — Hey, — hey, — hey, — hey. —  
(How can they fool us to - day?)

Gtrs. I & II

sl.

1. 2.

Guitar solo  
\*N.C.(A5) (D5)

Ow!  
(Gtrs. I & II out)

sl.

sl.

Gtr. III  
(A5) (F5) (A5) (D5) (A5) (F5) (A5)

\*Chords implied by bass, next 11 bars.

steady gliss.  
w/slide

w/o slide

\*Vib. w/slide (this bar only)

(A5) (F5) Full 1/2 P Full Full sl. A.H. (8va) 1/2

Full 1/2 P Full Full sl. A.H. 1/2

(A5) A.H. (8va) 1/2 (F5) 1/2 Full (A5) Full (D5) H P P

A.H. 3 1/2 1/2 Full (9) (9) 5 7 8 7 8 7 5 8 7

[illegible]

N.C. D.S. al Coda  
 \*Gtr. IV (Gtr. IV out)  
 A5 (Gtr. IV)  
 Gtr. III *P*  
 (Gtr. III out) *w/o slide w/slide*

7 7 5 7 7 7 5 7 4 6 3 5 2 4 1 <sup>\*\*</sup>2/2 <sub>0</sub> (2) <sup>5</sup>5 <sub>2</sub>2

\*w/slide P \*\*Gtr. IV to left of slash

\*w/slide

Rhy. Fig. 2 (Gtr. II)      Outro Fl5      B5      E5      B5      (end Rhy. Fig. 2)

Coda

Coda

(Gtr. II)

Black, — white and grey. — What can you do? —

(Gtr. II cont. in slashes)

Rhy. Fig. 2A (Gtr. I)

(end Rhy. Fig. 2A)

*sl.*

*clean tone*

0 7 6 7 0 7 6 7 0 7 6 7 12

*sl.*

2 2 2 2 0 0 4 4  
2 2 2 2 0 0 4 4  
4 4 4 4 2 2 4 4

E5 B5 F#5 B5 E5 B5 (Gtr. II out)

We're all gon - na die an - y - way. (How can they fool us to-day?)

F#5 B5 E5 B5

Na, na, na, na, na, na. Na, na, na, na,

\*Depress bar before striking note.

F#5 B5 E5 B5

na. Oh, (How can they fool us to-day?)

F#5 B5 E5 B5

Na, na, na, na, na, na. Na, na, na.

tr 6 6 1 1/2 1 1/4 Full

TP P TP P TP P TP P

14 (16) 19 16 14 19 16 14 19 16 14 19 16 14 16 16 (16) 2 4 2 4

TP P TP P TP P TP P

A.H. (15ma) sl. A.H. pitch: E

F#5 B5 E5 B5

na, hey. (How can they fool us to-day?)

Full 3 Full Full Full

(4) 2 5 4 2 2 2 4 2 4 2 4 2 4 3 2 0 2 0 2 2 2

④ 4fr. C# C#7#9 Gtr. II sl. C#7#9xv w/\*fdbk. (Gtr. III out)

5 5 5 5 5 5 5 17 17 17

4 4 4 4 4 4 4 16 16 16

3 3 3 3 3 3 3 15 15 15

4 4 4 4 4 4 4 16 16 16

sl. \*Fdbk. pitch: B

### Additional Lyrics

2. Talkin' twenty-four, seven.  
We're losin' what we're gettin'.  
They slap you down with a call from above.  
It's a window to the world,  
A word to every man.  
Just gettin' it up, we all do what we can.

#### 2nd Pre-chorus:

They do it all for you much better than the rest.  
And it's alright if you can pass the test. (To Chorus)

#### 3rd Pre-chorus:

It's all good news. We can buy and sell.  
Yeah, don't stop now. You can't unring a bell. (To Chorus)